VISIT…

Six of their greatest songs with Soundalike CD accompaniment track

play BASS with...

BLINK 182
SUM 41
ALIEN ANT FARM
ANDREW W.K.
THE DANDY WARHOLS
AMERICAN HI-FI

Bass TAB & standard notation of each song with chord symbols plus complete lyrics for vocalists.

play BASS with...

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See page 40 of accompanying book for track details.

DIGITAL AUDIO COMPACT disc

MCPS

BLINK 182
SUM 41
ALIEN ANT FARM
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FAT LIP

Words & Music by Greig Nori, Deryck Whibley, Steve Jocz & Dave Baksh

5 string bass (alternative TAB for 4 string in Italics)

2 bars count in:

1. 2.

D5 E5 D5 E5 A5 D5 E5 D5 E5 A5

f

Verse

E5 B5

1. Storm - ing thro' the par - ty like my name was El Ni - ño.
know us at all we laugh when old peo - ple fall.
When I'm
But

A5

hang - ing out drink - ing in the back of an El Ca - mi - no
what would you ex - pect with a con - science so small?
As a
Hea - vy

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E5 B5

kid, was a skid and no - one knew me by name. Trashed my
me - tal and mullets, it's how we were raised,

A5

own house par - ty cause no - bo - dy came. Well I
Maiden and Priest were the gods that we praised. 'Cause

Double tempo ♩ = ♪

E5

know I'm not the one you thought you knew back in high - school,
we like hav - ing fun at oth - er peo - ple's ex - pense and

C♯5 A5

nev - er go - ing, nev - er show - ing up when we had to (Is it) at -
cut - ting peo - ple down is just a mi - nor of - fense then It's

E5

ten - tion that we crave? Don't tell us to be - have. I'm
noe of your con - cern. I guess I nev - er learn I'm

C#5

sick of al - ways hear - ing "Act your age."
sick of be - ing told to wait my turn.

I don't want to

Chorus E5 B5 C#5 G#5 A5

waste my time, be - come an - oth - er ca - su - al - ty of so -

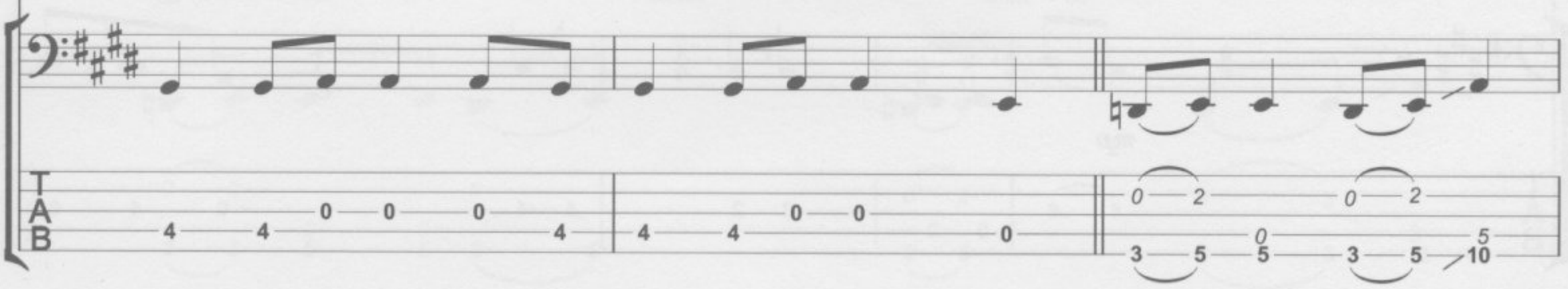
G#5 A5 E5 B5 C#5

- ci - e - ty. I'll nev - er fall in line, be - come an - oth - er

1.
Half tempo ♪ = ♩

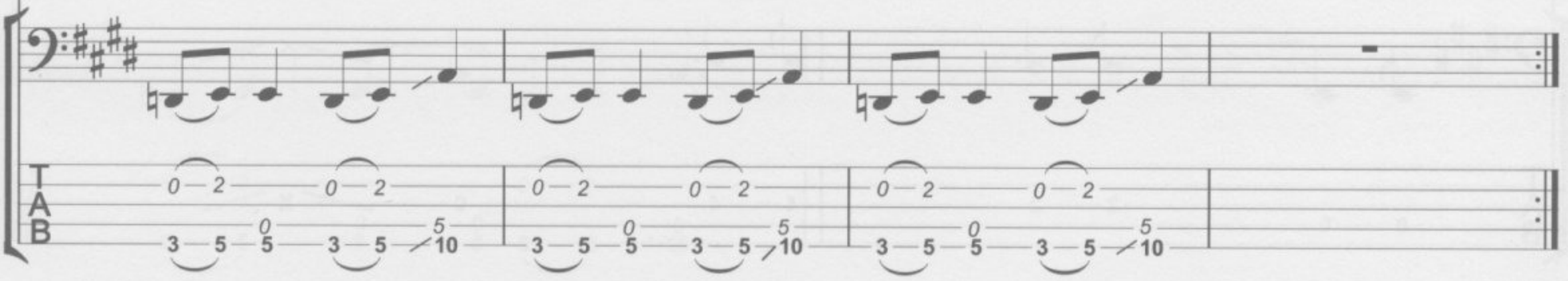
G♯5 A5 G♯5 A5 D5 E5 D5 E5 A5

vic - tim of your con - for - mi - ty and back down.



D5 E5 D5 E5 A5 D5 E5 D5 E5 A5 D5 E5 D5 E5 A5

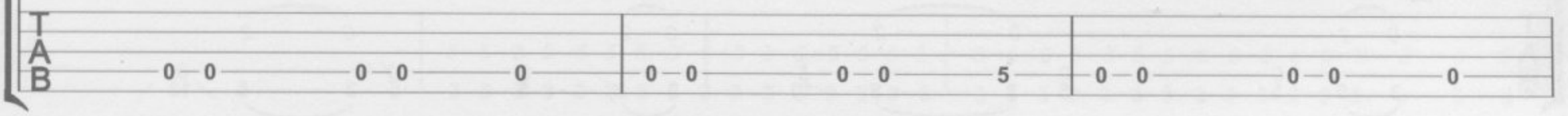
2. Be - cause you don't



2.
Half tempo ♪ = ♩

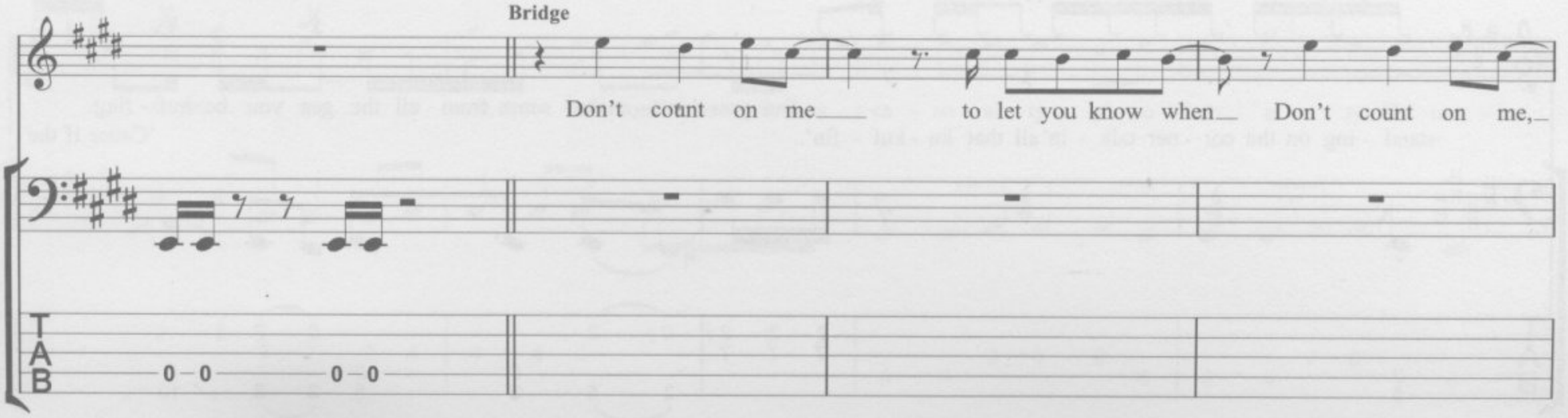
E5 A5 E5

down.



Bridge

Don't count on me to let you know when Don't count on me,



E5 B5 C♯m A5

I'll do it a - gain. Don't count on me, it's the point you're miss - ing.

mp

E5 B5 C♯m A5

Don't count on me, 'cause I'm not list - 'ning.
Well I'm a

D5 E5 D5 E5 A5 D5 E5 D5 E5 A5

no good nick, low - er mid - dle class brat and I don't give a shit a - bout no - thing.
back packed, You be

ff

E5 D5 E5 D5 E5 A5

stand - ing on the cor - ner talk - in'all that ku - kuf - fin'. But you don't make sense from all the gas you be huf - fing.
'Cause if the

D5 E5 D5 E5 A5 D5 E5 D5 E5 A5

you'll be ring - ing of the You're on the hit list, in the te - le - phone book. I like
egg don't stain. hook! want - ed

D5 E5 D5 E5 A5

songs with dis - tor - tion The doc - tor said my mom should have had an a - bor - tion.
to drink - in' pro - por - tion.

D5

I don't want to

Chorus - Double tempo ♩ = ♪

E5 B5 C♯5 G♯5 A5 G♯5 A5

waste my time, be - come an - oth - er ca - su - al - ty of so - ci - e - ty. I'll nev - er

E5 B5 C#5 G#5 A5 G#5 A5

fall in line, be - come an - oth - er vic - tim of your con - for - mi - ty and back

E5 B/D# C#5 G#5 A5 G#5 A5

down, ca - su - al - ty of so - ci - e - ty.

(Waste my time with them.)

E5 B5/G# C#5 G#5 A5 G#5 A5

Vic - tim of your con - for - mi - ty and back

Waste my time with them.)

Outro - Half tempo ♪ = ♩

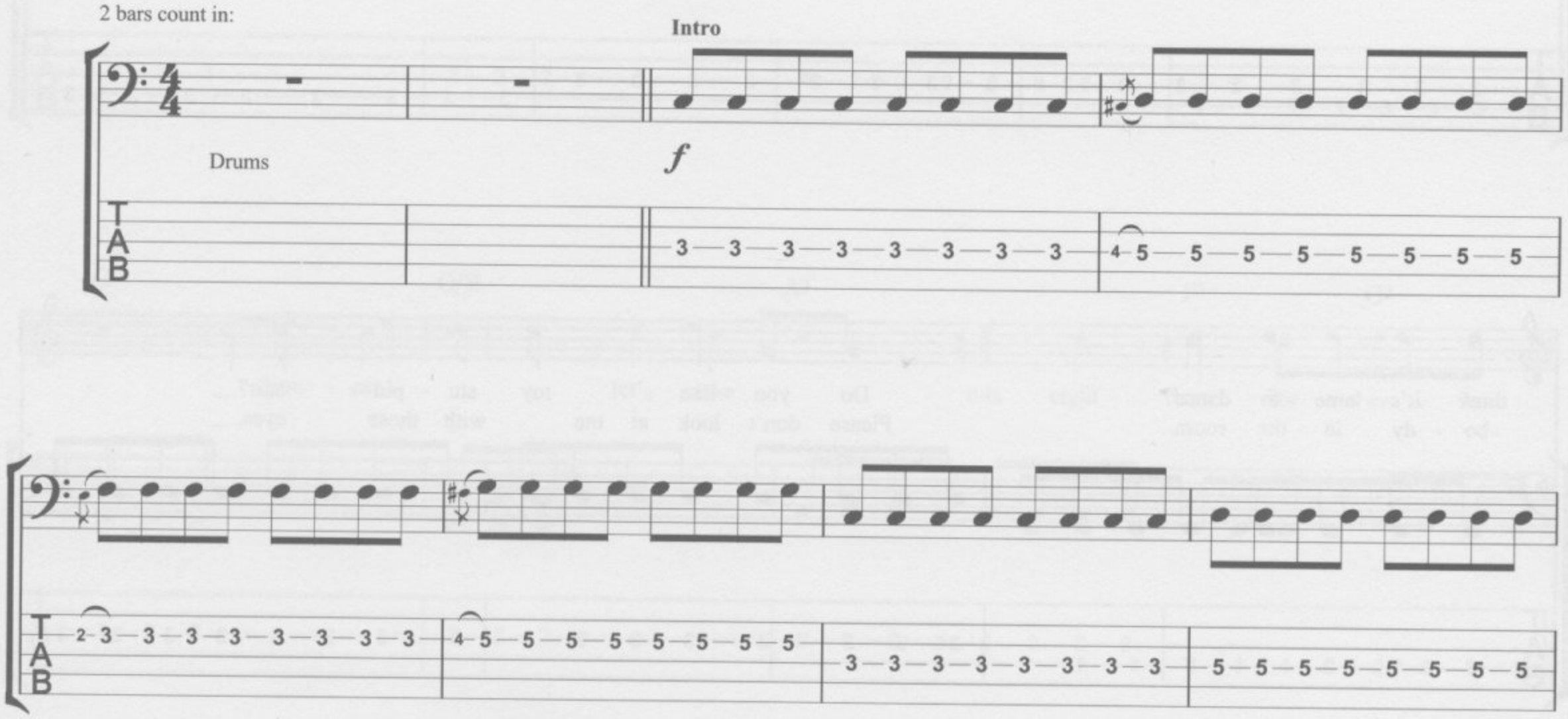
D5 E5 D5 E5 A5 D5 E5 D5 E5 A5

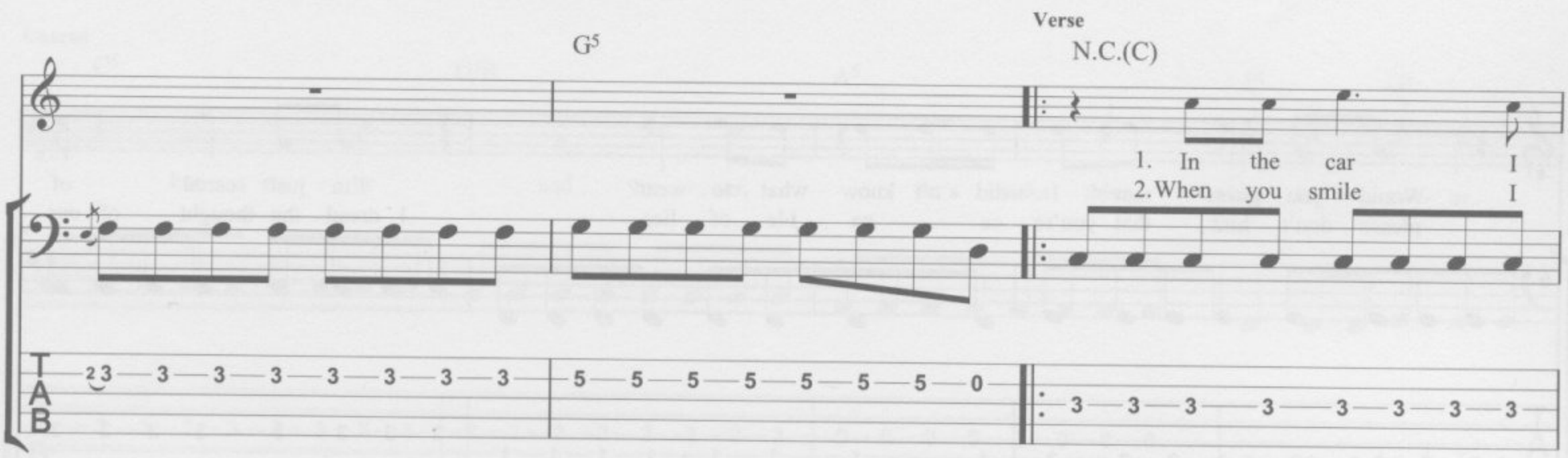
down.

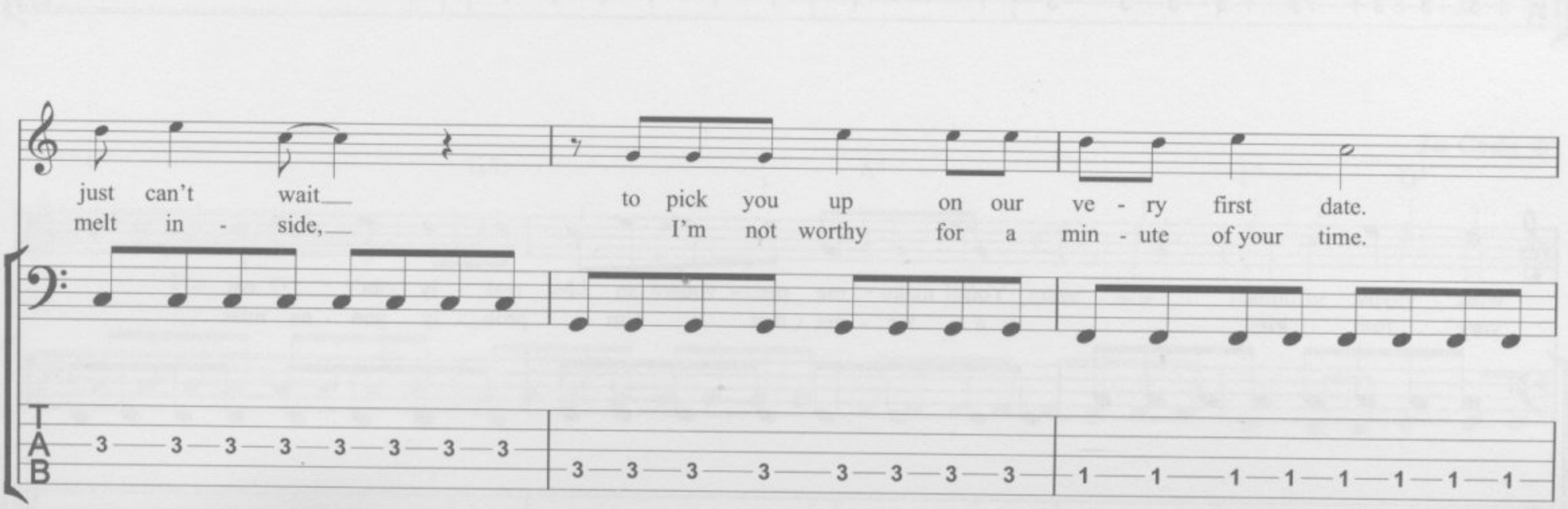
FIRST DATE

Words & Music by Mark Hoppus, Thomas Delonge & Travis Barker

4 or 5 string bass







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Is it cool if I hold your hand? Is it wrong if I
I real - ly wish it was on - ly me and you, I'm jeal - ous of ev - 'ry -

think it's lame to dance? Do you like my stu - pid hair?
-bo - dy in the room. Please don't look at me with those eyes,

Would you guess that I did - n't know what to wear? I'm just scared of
please don't hint that you're ca - pa - ble of lies. I dread the thought of our

what you think. You make me ner - vous so I real - ly can't eat.
very first kiss, a tar - get that I'm prob - 'ly gon - na miss.

Pre-chorus

C5 G/B A5 F5 G5

Let go, don't wait. this night's al - most ov - er.

C5 G/B A5 F5 G5

Hon - est, let's make this night last for - ev - er.

Chorus

C5 G/B A5 F5 G5

For - ev - er and ev - er, let's make this last for ev - er.

C5 G/B A5 F5 G5

To Coda ⊕

For - ev - er and ev - er, let's make this last for - ev - er.

1. C5 D5 F5 G5

T A B
3 3 3 3 3 3 3 3 | 4 5 5 5 5 5 5 5 5 | 2 3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5

C5 D5 F5 G5

T A B
3 3 3 3 3 3 3 3 | 4 5 5 5 5 5 5 5 5 | 2 3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5

2.

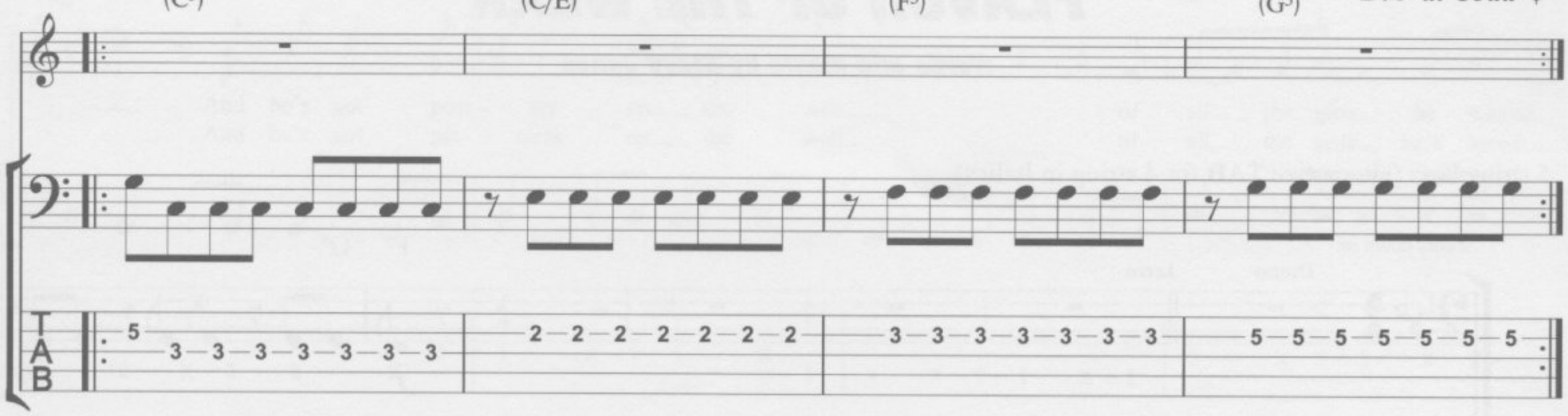
T A B

(C5) (C/E) (F5)

T A B
3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 | 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5

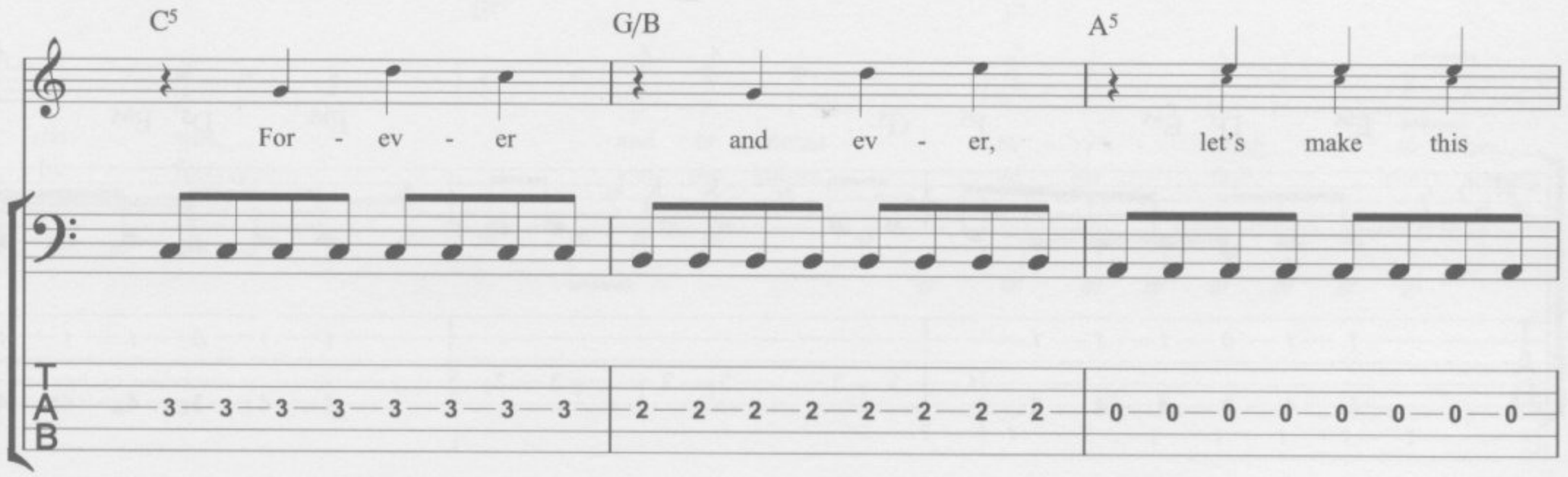
Play 3 times then
D.% al Coda

(C5) (C/E) (F5) (G5)

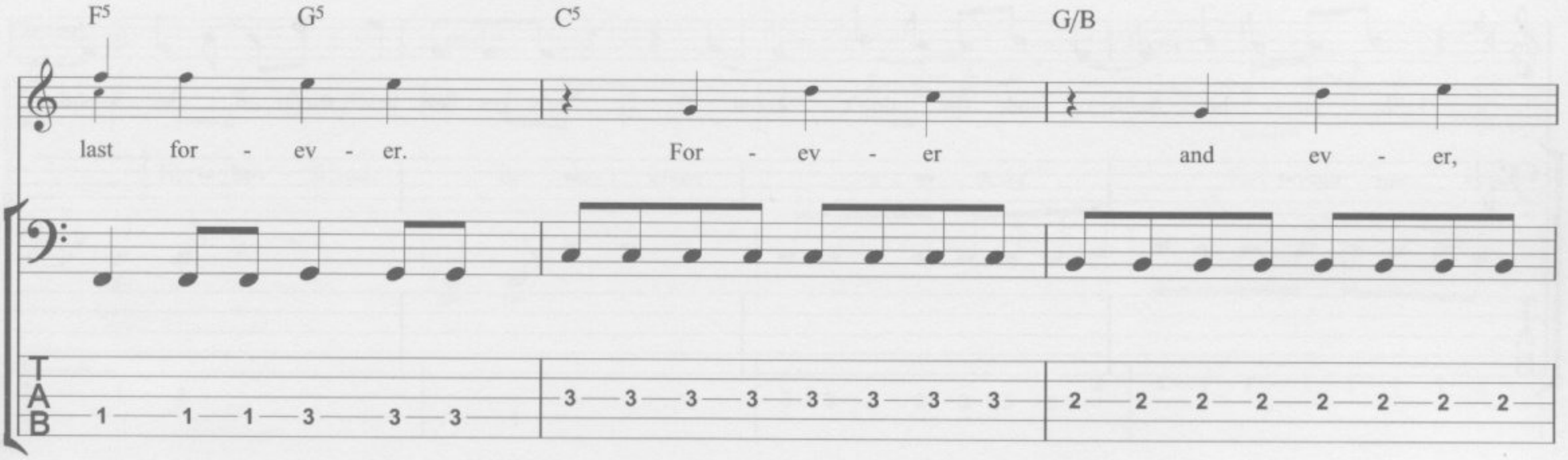


Coda

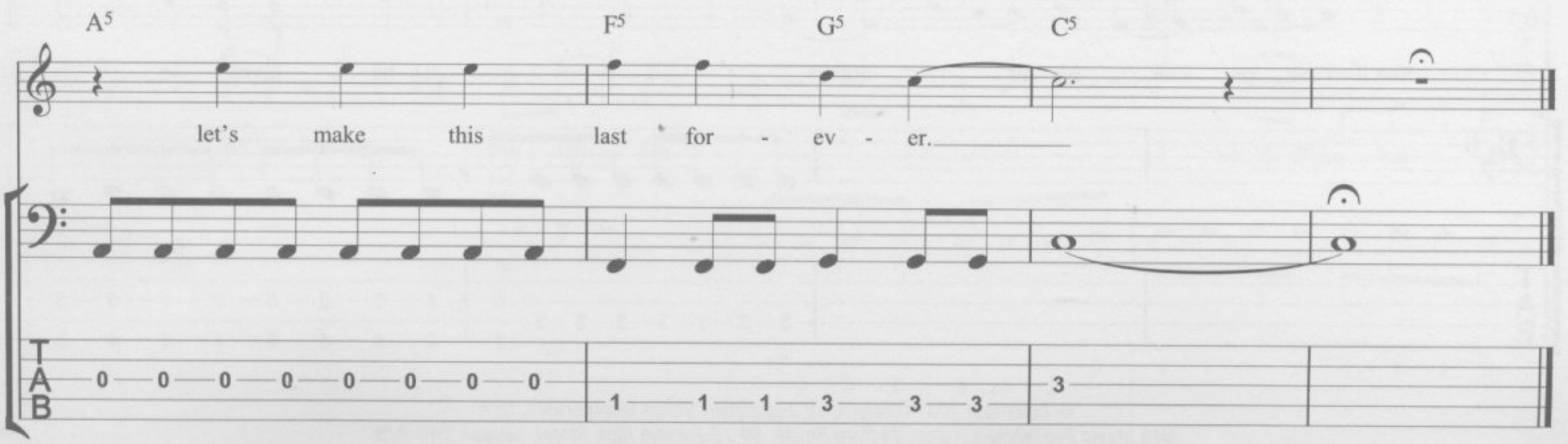
C5 G/B A5



F5 G5 C5 G/B



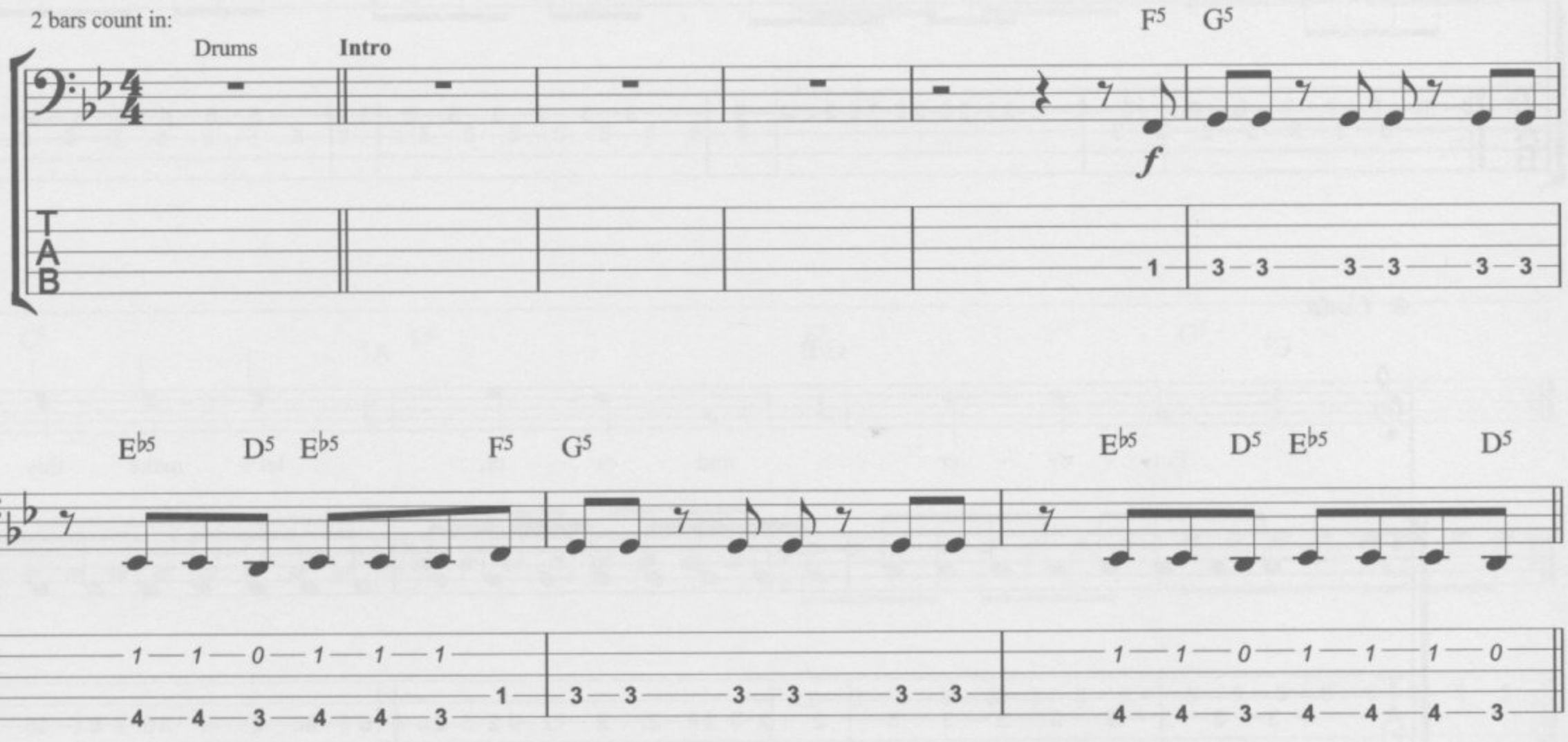
A5 F5 G5 C5

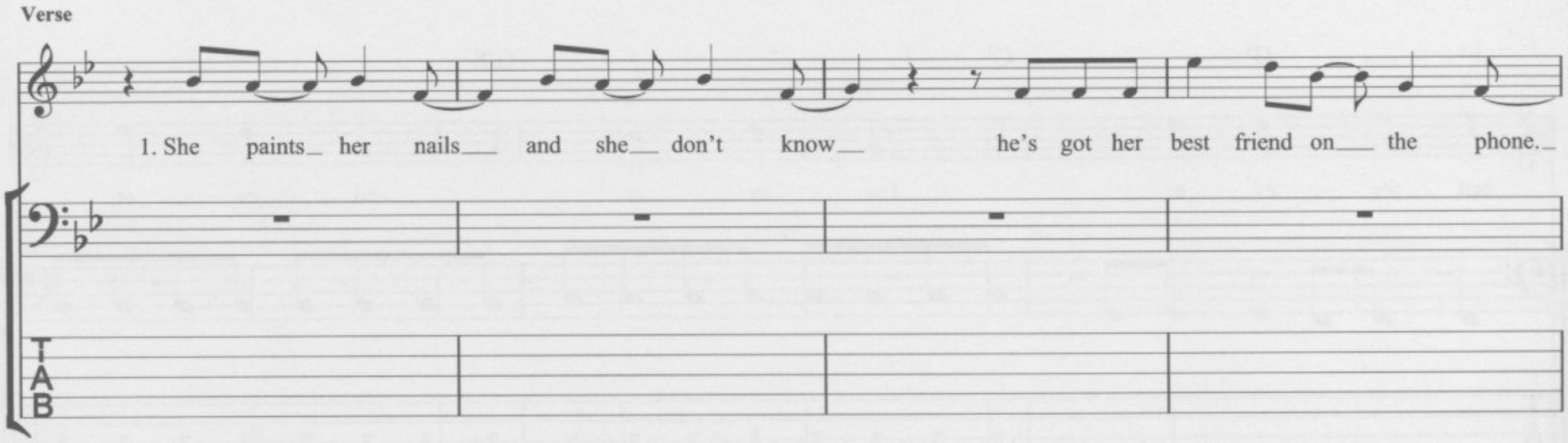


FLAVOR OF THE WEAK

Words and Music by Stacy Jones

5 string bass (alternative TAB for 4 string in Italics)





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Pre-chorus

G5 B♭5 F5 C5

And he's got post - ers on the wall of all the girls he wished
And he's got pic - tures on the wall of all the girls he's loved

E♭5 F5

she was, and he means ev - 'ry - thing to her.
be - fore, and she knows all his fav - 'rite songs.

Chorus

B♭5 F5 C5 E♭5

Her boy - friend, he don't know a - ny - thing a - bout her. He's
too stoned, Nin - ten - do. I wish that I could make her see.

B♭5 F5 C5 E♭5

She's just the fla - vor of the weak.

To Coda G5 E♭5 D5 E♭5 D5

(𝄋) Yeah!

Verse

B♭5 F5 G5 E♭5

It's Fri - day night and she's all a - lone. He's a mil - lion miles a - way.

B♭5 F5 G5

She's dressed to kill but the T. V.'s on. He's con -

D.%. al Coda

Coda

Play 3 times

E♭5 G5 E♭5 D5 E♭5 D5 F5

- nect - ed to the sound.

G5 E♭5 D5 E♭5 D5 B♭5 F5 D5 F5

C5 E♭5 D5 E♭5 B♭5

F5 D5 F5 C5 E♭5 D5 E♭5

B♭5

Her boy - friend, he don't__ know a - ny - thing a - bout__ her. He's_

mp

T
A
B
1

B♭5 F5 C5 E♭5

___ too___ stoned. He's too___ stoned. He's too___ stoned. He's too___ stoned.

f

T
A
B
1 1 1 1 3 3 1 1 1 1 1 1 1 1 0

Chorus

B♭5 F5 C5 E♭5

Her boy - friend, he don't_ know a - ny - thing a - bout_ her. He's_

T
A
B
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1

B♭5 F5 C5 E♭5

___ too___ stoned, Nin - ten - do. I wish_ that I could make_ her see.__

T
A
B
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 5 6 6 6 6 5 6 5 6

B♭5 F5 C5

She's just the fla -

E♭5 B♭5 F5

- vour of the weak.

C5 E♭5 B♭5

Yeah, she's the fla - vor of the weak,

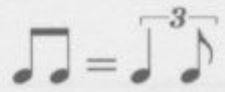
F5 C5 A♭5

and she makes me weak.

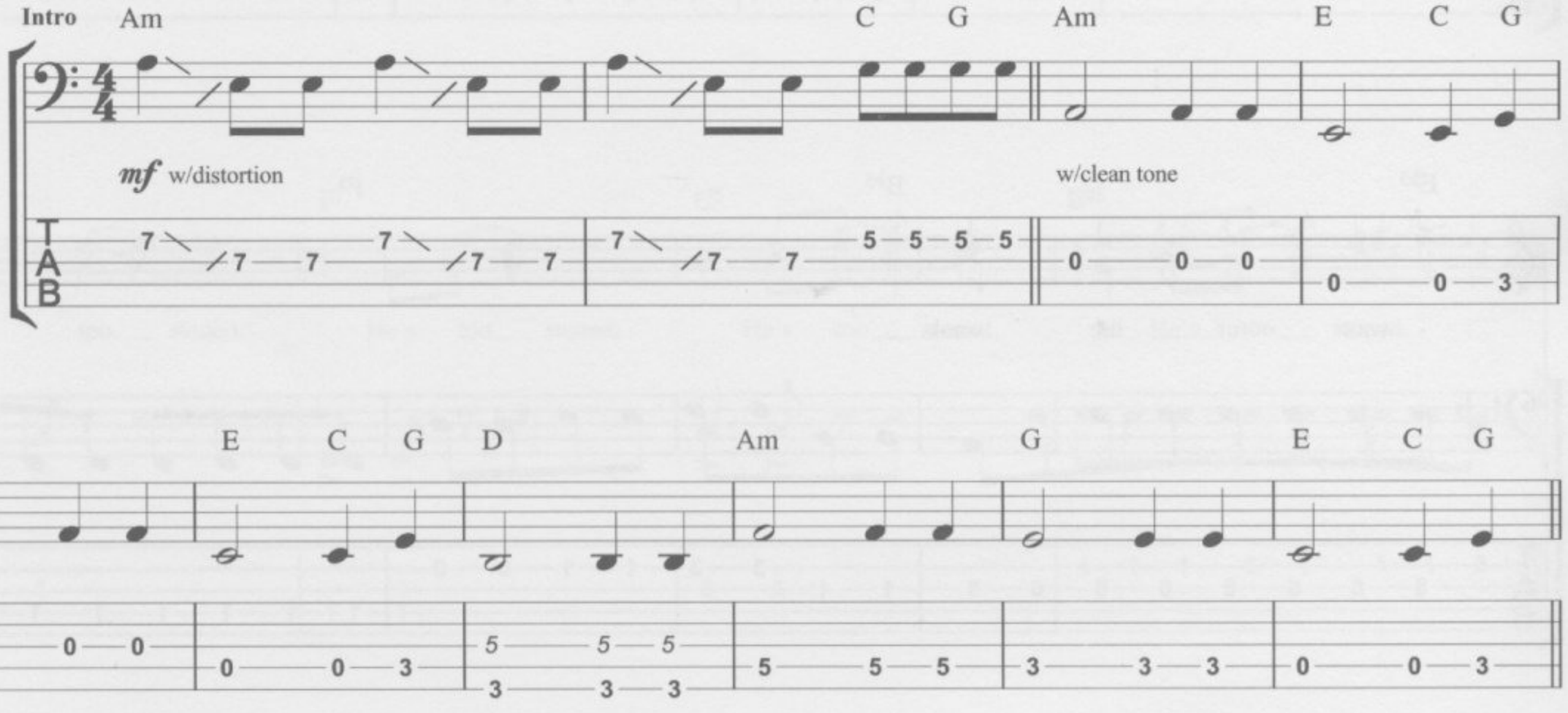
GET OFF

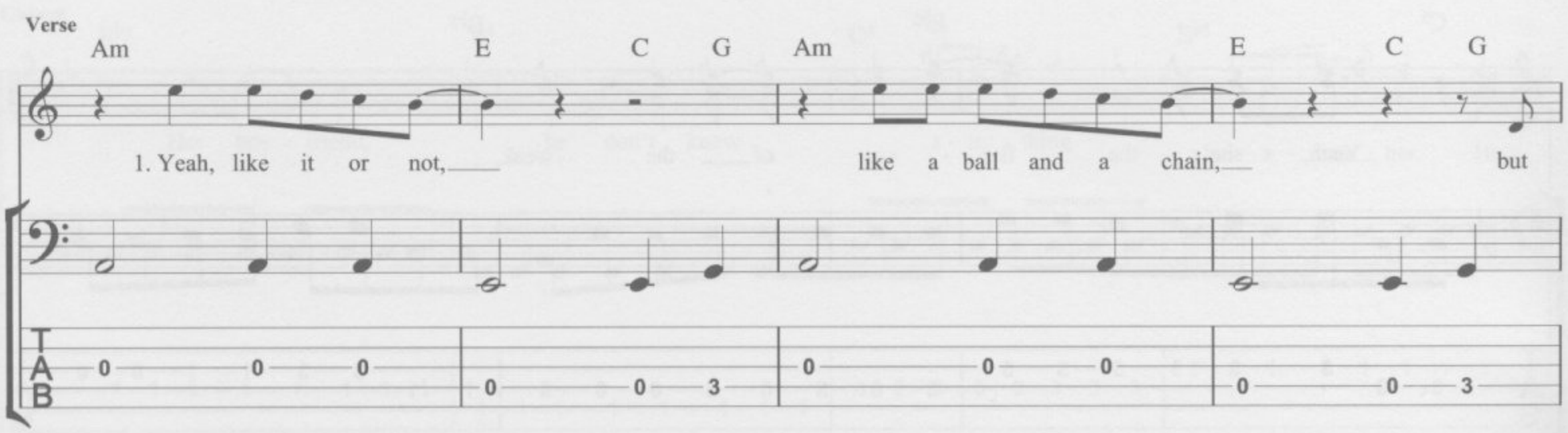
Words & Music by Courtney Taylor-Taylor

5 string bass (4 string alt. TAB in italics)



2 bars count in:





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Am E C G Am E C G

Hot dig - gi - ty dog,___ I love God all the same,___ but

D Am G E C G

all I want to do is get off,___ and feel it, feel it, feel___ it babe.

Chorus

Am E C G

Ba - by, well come on,___ yeah, well if you have a hard time get - tin' there.

Am E C G

May - be you're gone,___ well if you find you find your - self a - gainst your - self.

Verse

Am E C G Am E C G

2. Yeah may - be I thought, I once thought it was safe. But

D Am G E C G

all I want to do is get off and feel it for a min - ute like the real thing, ba - by. I guess

𝄋 Oh yeah,

Am E C G Am E C G

I al - rea - dy for - got what I thought I would say but

D Am G E C G

all I want to do is get off and feel it and feel it, feel it babe.

Chorus

Am E C G

Ba - by, well come on,___ yeah, well if you have a hard time get - tin' there.

Am E C G

May - be you're gone,___ well if you find you find your - self a - gainst your - self.

Am E C G

Hey, come on___ yeah, if you have a hard time get - tin' there.

Am E C G *To Coda* ⊕

May - be you're gone___ if you find you find your - self a - gainst your - self.

Bridge

Am C G

Hey, hey, hey, hey, hey, hey, hey.

Am

D.S. al Coda

And like it or not, like a ball and a chain. All

𝄋 ***Coda***

Am

Hey, hey, hey, hey, hey, hey, hey, hey,

Am

hey, hey, hey, hey, hey, hey, hey.

MOVIES

Words & Music by Dryden Mitchell, Terence Corso, Tye Zamora & Mike Cosgrove

4 or 5 string bass

Intro
2 bar count in: E^5

Verse
E^5

1. At slow speed,__ we all seem__ — fo - cused.__

E^5

In mo - tion,____ we___ seem__ wrong,____ wrong._ In sum - mer,___

f

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we can taste the rain.

Chorus *E5/A E5/G♯ E5/F♯ E5/A Am/C E

Well I want you to be free. Don't wor - ry

*overall harmony

E(add 9)/G♯ E5/A E5/G♯ E5/F♯ E5/A Am/C

a - bout me. And just like the mov - ies,

E E(add 9)/G♯ A5

we play out our last scene.

Verse

E5

2. Two can play this game. We both want pow - er.

In win - ter, we can taste the pain.

Bridge

C♯5 E5 B5 C♯5 G♯5

In our short years we come long way

A5 B5 E5

to treat it bad and throw a - way.

C♯5 E5 B5 C♯5 G♯5

In our short years we come long way

B5

to treat it bad and throw a - way.

Chorus

E5/A E5/G♯ E5/F♯ E5/A Am/C E

Well I want you to be free Don't wor - ry

E(add 9)/G♯ E5/A E5/G♯ E5/F♯ E5/A Am/C

a - bout me. And just like the mo - vies,

E E(add 9)/G♯ E5/A E5/G♯ E5/F♯ E5/A Am/C

we play out our last scene. You won't cry, I won't scream.

E E(add 9)/G♯ E5/A E5/F♯ E5/A

mp

Bridge E5 E5/G♯ E5/A E5 E5/G♯

In our short years, we come long way to treat it bad
(Years, we come long way.

C♯5 E5 B5 C♯5 G♯5 A5 B5

and throw a - way. And if we make a lit - tle space, a sci - ence fic -

E5 C♯5 /E /B C♯5 /G♯

- tion show - case. In our short film a love dis - grace,
(In our short film a love dis - grace,

mf

T
A
B
2 2 2 2 2 0 0 0 | 4 4 4 4 4 2 2 2 | 2 2 2 2 2 4 4 4

/A /B /E C♯5

dream a scene to bright - en face. In our short years
dream a scene to bright - en face.)

T
A
B
4 4 4 4 4 0 0 2 | 2 2 2 2 2 0 0 0 | 4 4 4 4 4 4 4 4

B5

we come long way to treat it bad, just to throw it a - way.

T
A
B
4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 | 4 4 2 1 0 4 3 2 1 0 4 3 2 1 0

Chorus E5/A E5/G♯ E5/F♯ E5/A Am/C E5

I want you to be free. Don't wor - ry

f

T
A
B
0 0 0 0 0 0 0 4 4 | 2 2 4 5 3 | 0 0 0 0 0 0 0 0 0 0

E(add 9)/G♯ E5/A E5/G♯ E5/F♯ E5/A Am/C

___ a - bout___ me. And just___ like the mov - ies,

E5 E(add 9)/G♯ E5/A E5/G♯

we play___ out our last___ scene. You won't___ cry,

E5/F♯ E5/A Am/C E5 E(add 9)/G♯

I won't___ scream.___

(guitar plays E5)

E5/A E5/F♯ A E5 E E5

8va

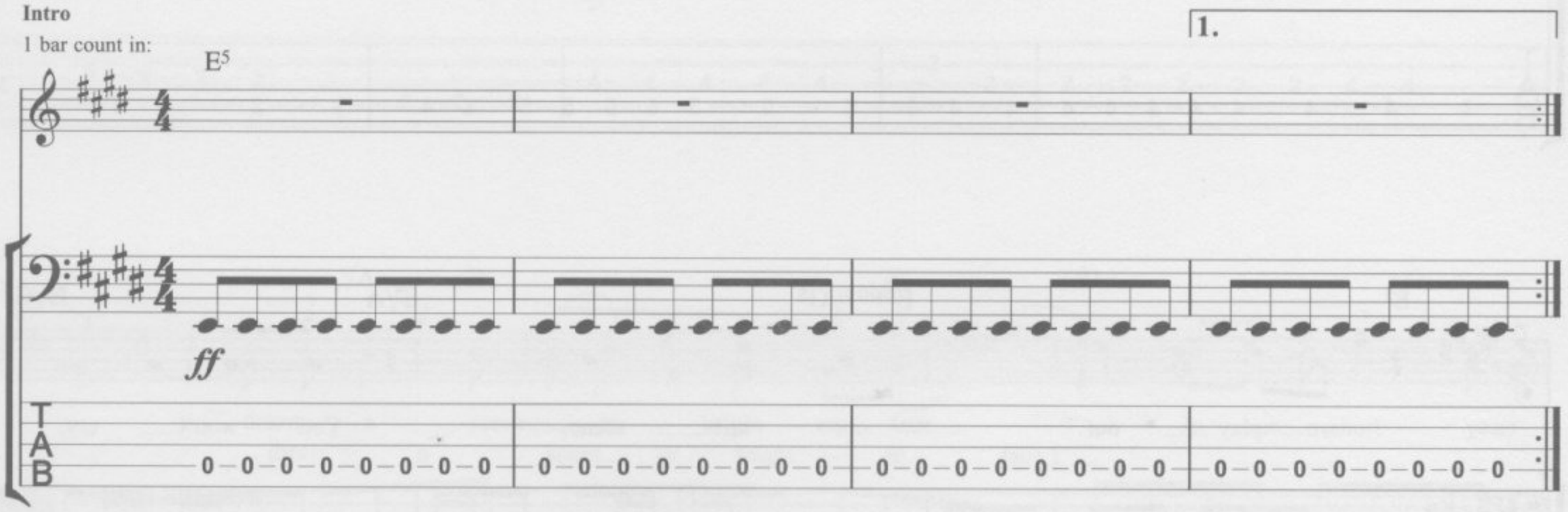
PARTY HARD

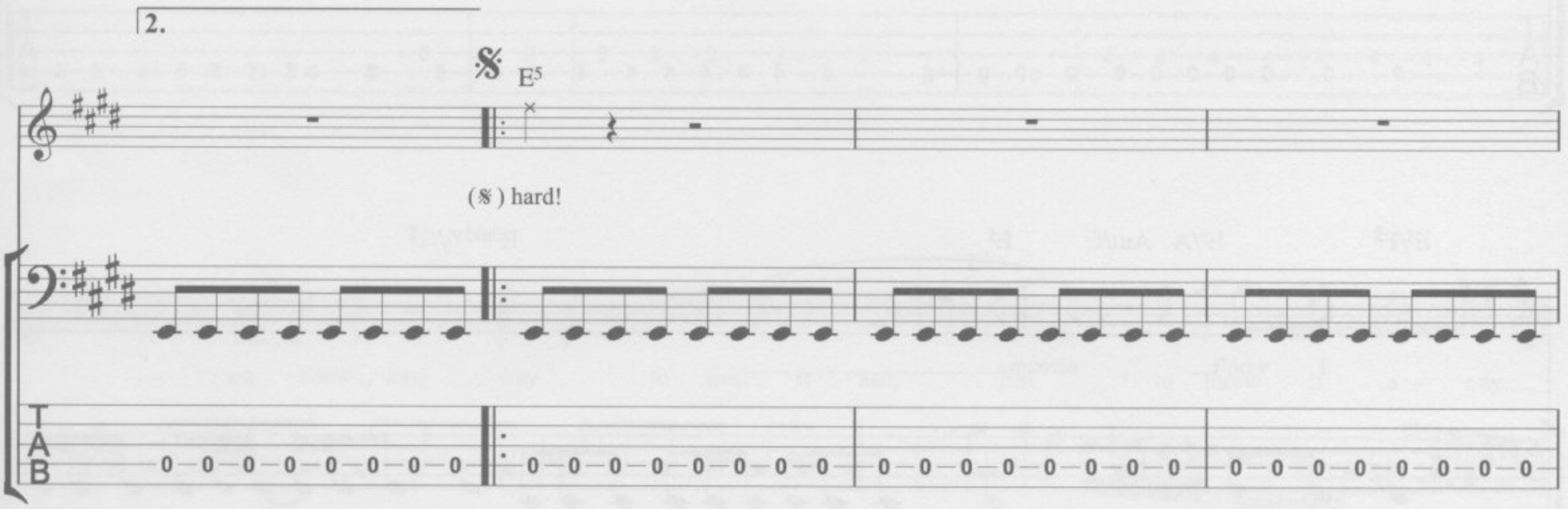
Words & Music by Andrew W.K.

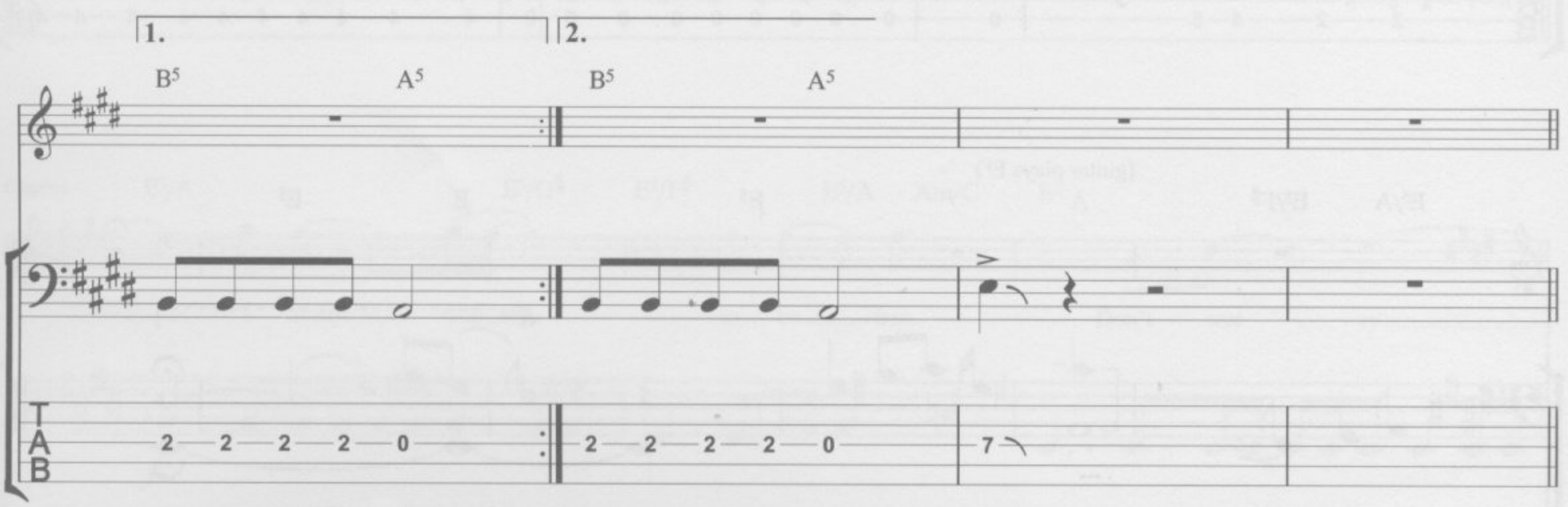
4 or 5 string bass

Intro

1 bar count in:







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1.

E5 B5 A5 E/G♯ F♯5 C♯5 B5

T A B
0 0 0 0 0 2 0 0 0 4 4 4 4 2 2 2 2 2 4 2 2 2 2 2 1 2

2.

B5 E5

Verse

E5 B5 A5 E/G♯

1. You, you work all night
2. You, you fight that fight

T A B
2 2 2 0 0 0 0 0 0 0 0 0 2 0 0 0 4 4 4 4

F♯5 C♯5 B5 E5 B5

and when you're work - in' you feel al - right.
(That's right!) and when you fight you feel al - right.
And when, when

T A B
2 2 2 2 2 4 2 2 2 2 2 1 2 0 0 0 0 0 2

A5 E/G♯ F♯5 C♯5 B5

things start feel - in' al - right (Al - right) and ev - 'ry - thing is al - right. 'Cause

T A B
0 0 0 4 4 4 4 2 2 2 2 2 4 7 7 7 7 7 6 7

(E5)

we will nev - er lis - ten to your rules. No! We will nev - er do

___ what oth - ers do. No! Know what we want___ if we get___

___ it from you. Do what we like and we like what we do. So

1º only

Chorus

E A5 E

let's get a par - ty go - in'. (Let's get a par - ty go - in'!) Now it's time to par - ty if we

A5 D5 A5 E A5

par - ty hard. (Par - ty hard!) Let's get a par - ty go - in'. (Let's get a par - ty go - in!)

T A B: 0 0 0 0 / 5 0 | 0 0 0 0 0 0 0 0 | 5 5 5 5 4 5 5 5

E F♯5 B5 E5

When it's time to par - ty, we will al - ways par - ty hard. Par - ty

T A B: 0 0 0 0 0 0 0 0 | 2 2 2 1

E A5 E A5 E A5

hard! Par - ty hard! Par - ty hard! Par - ty hard! Par - ty hard! Par - ty hard! Par - ty

T A B: 0 0 0 5 5 5 4 5 | 0 0 0 5 5 5 4 5 | 0 0 0 5 5 5 4 5

B5 E5 D♯5 E5 E A5 E A5

hard! Par - ty hard! Par - ty hard! Par - ty hard! Par - ty hard! Par - ty hard! Par - ty

T A B: 2 2 2 2 2 2 1 2 | 0 0 0 5 5 5 4 5 | 0 0 0 5 5 5 4 5

D.S. al Fine

E A5 F#5 B5 E5 D#5 E5

hard! Par - ty hard! Par - ty par - ty par - ty hard! Par - ty

T A B

0 0 0 5 5 5 4 5 2 2 2 1 2

E A5 E A5 E A5

hard! Par - ty hard! Par - ty hard! Par - ty hard! Par - ty hard! Par - ty hard Par - ty

T A B

0 0 0 5 5 5 4 5 0 0 0 5 5 5 4 5 0 0 0 5 5 5 4 5

B5 E5 D#5 E5 E A5 E A5

hard! Par - ty hard! Par - ty hard! Par - ty hard! Par - ty hard! Par - ty hard! Par - ty

T A B

2 2 2 2 2 1 2 0 0 0 5 5 5 4 5 0 0 0 5 5 5 4 5

E A5 F#5 B5 E5 D#5 E5

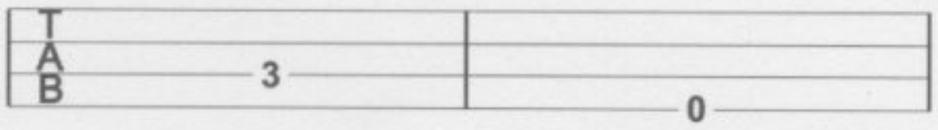
hard! Par - ty hard! Par - ty par - ty par - ty hard! Par - ty hard.

T A B

0 0 0 5 5 5 4 5 2 2 2 1 2 0

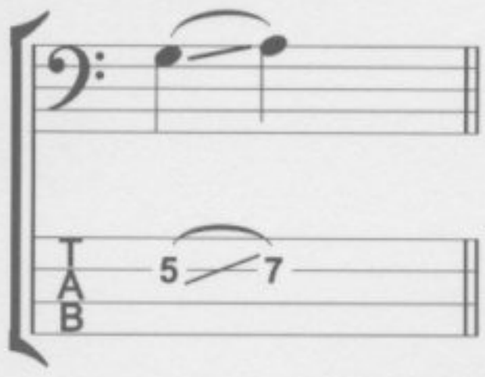
BASS GUITAR TABLATURE EXPLAINED

Bass Tablature *is a four-line staff that graphically represents the bass fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string. For example:*

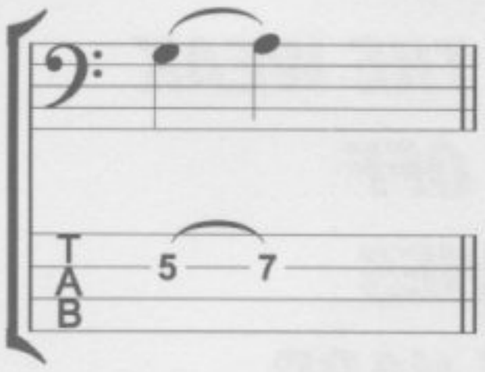


3rd string, 3rd fret *4th string, open*

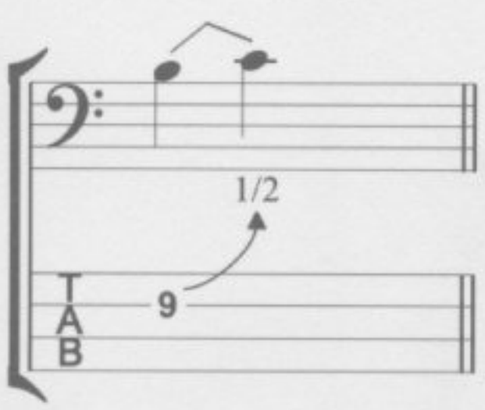
SLIDE (not restruck): *Strike the first note and then slide the same fret-hand finger up or down to the second note.*



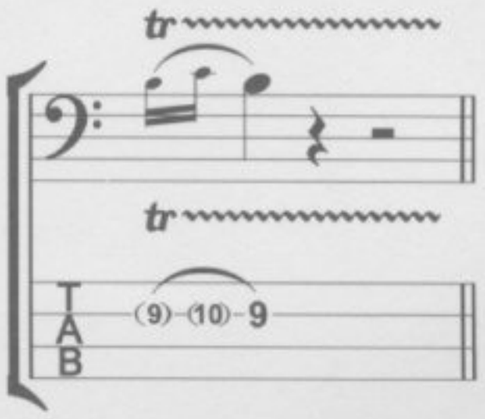
HAMMER-ON: *Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.*



BEND (half step): *Strike the note and bend up a semi-tone (half step).*

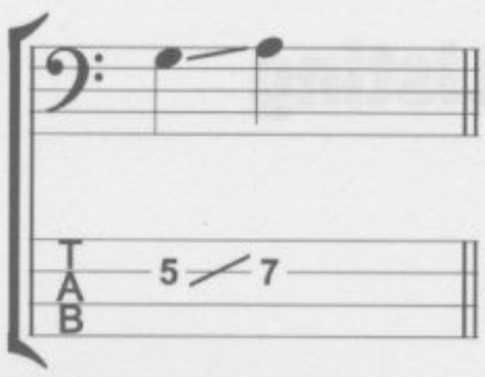


TRILLS: *Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.*

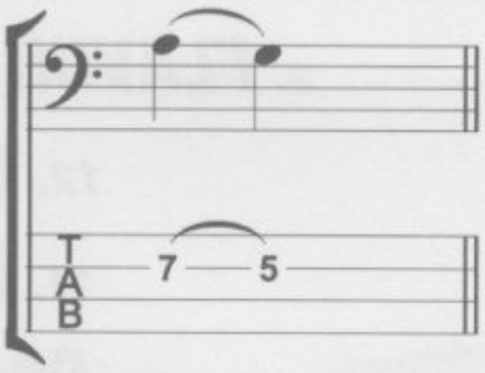


NOTE: *The speed of any bend is indicated by the music notation and tempo.*

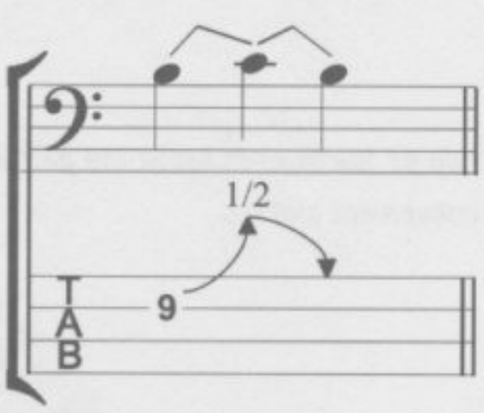
SLIDE (with restrike): *Same as previous slide, except the second note is struck.*



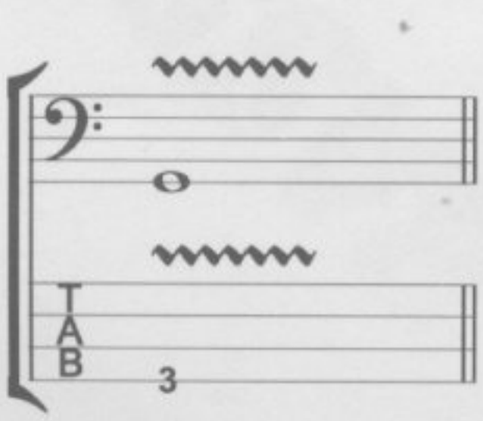
PULL-OFF: *Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second lower note.*



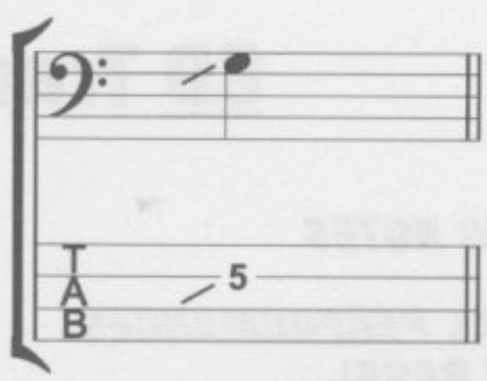
BEND & RELEASE: *Strike the note and bend up as indicated, then release back to the original note.*



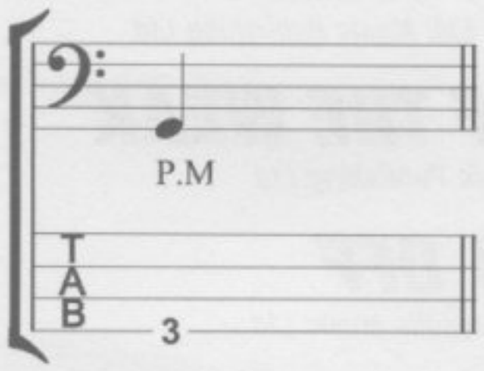
VIBRATO: *The string is vibrated by rapidly bending and releasing the note with the fretting hand.*



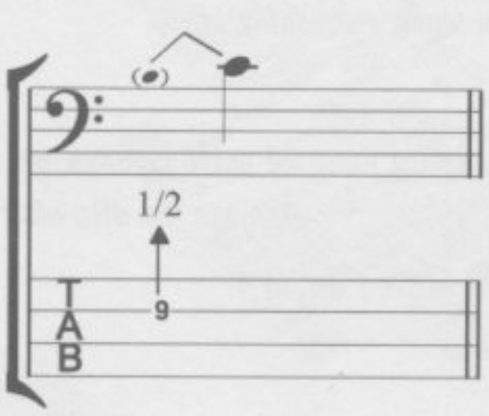
SLIDE: *Slide up to the note indicated from a few notes below.*



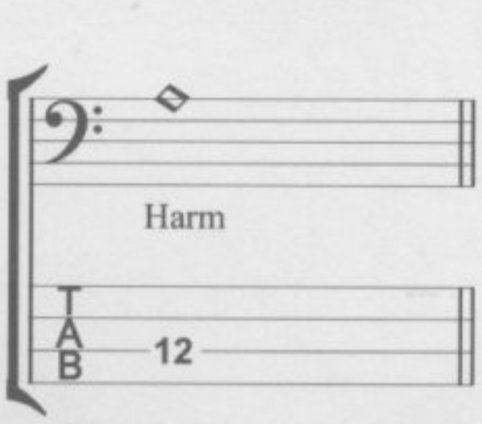
PALM-MUTE: *The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.*



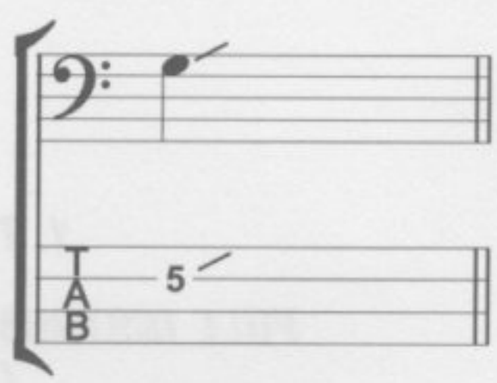
BEND & RELEASE: *Strike the note and bend up as indicated, then release back to the original note.*



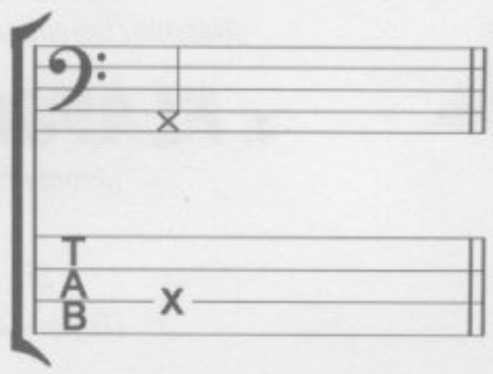
NATURAL HARMONIC: *Strike the note while the fret-hand lightly touches the string directly over the fret indicated.*



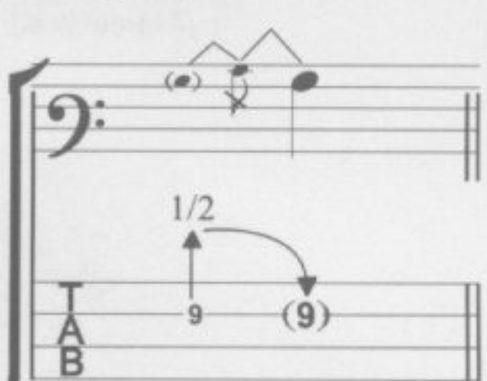
SLIDE: *Strike the note indicated and slide up an indefinite number of frets.*



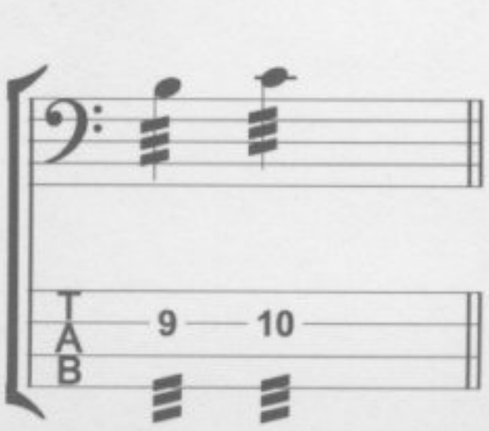
MUFFLED-STRINGS: *A percussive sound is produced by laying the left hand across the string(s) without depressing it to the fretboard.*



PRE-BEND: *Bend the note as indicated then strike it.*



PRE-BEND & RELEASE: *Bend the note as indicated. Strike it and release the note back to the original pitch.*



TREMOLO PICKING: *The note is picked as rapidly and continuously as possible.*

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